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THE

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EDITED BY

C. D. COLLETT.

THE PIANOFORTE ACCOMPANIMENT ARRANGED BY  
VINCENT NOVELLO.

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Price ~~Sixpence~~ Eightpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



# JOB

## AN ORATORIO

FOR TREBLE, TENOR, BARITONE, & BASS SOLI, CHORUS, & ORCHESTRA

BY

C. H. H. PARRY.

---

Vocal Score, paper cover, 2s. 6d. ; String Parts, 12s. ; Full Score and Wind Parts, MS.

---

### THE TIMES.

The whole monologue is an extraordinary exhibition of sustained power and effect, such as very few composers of any period have surpassed. . . . The impression produced by the work was very great, and it must be said deliberately that recent years have not seen a composition more free from flaw or weak point of any kind.

---

### DAILY TELEGRAPH.

Having once more heard Dr. Parry's Oratorio, under the best possible conditions, I accept it as a masterpiece without the smallest qualification. . . . Nothing more interesting than this work could have been given to the Festival Public. . . . "Job" is one of the greatest works of modern times, and does no little to lift our English art to the highest level.

---

### STANDARD.

To describe the numberless changes of time, rhythm, and manner would be impossible. . . . Mention, however, must be made of an exquisite melody in D flat, given out by the violoncellos, and supported by the trombones *pianissimo*, at the words "Man that is born of woman." This is truly a bit of inspiration, such as only comes at rare intervals even to a gifted composer. . . . That "Job" will materially add to the composer's growing reputation may be said with confidence.

---

### MORNING POST.

His setting of the beautiful lines "Man that is born of a woman is of few days," to quote only one instance, is a marvel both of beauty and appropriateness. . . . The general verdict will no doubt declare "Job" to be Dr. Parry's masterpiece.

---

### DAILY CHRONICLE.

It literally teems with beautiful phrases—in fact, the possession by Dr. Parry of the inestimable gift of melody has, I am inclined to think, never been so evident as in the verses commencing "Why died I not?" and "Man that is born of woman." . . . From whatever point of view it may be criticised, "Job" is thoroughly worthy the composer of the stupendous "De Profundis."

---

### THE GUARDIAN.

As for the music, it is worthy at all points of the composer of the "De Profundis."

---

### THE ATHENÆUM.

That Dr. Parry has written nothing finer than "Job" is generally admitted, and his boldness in dispensing with set airs, fugal choruses, and an elaborate *Finale* is abundantly justified by results.

---

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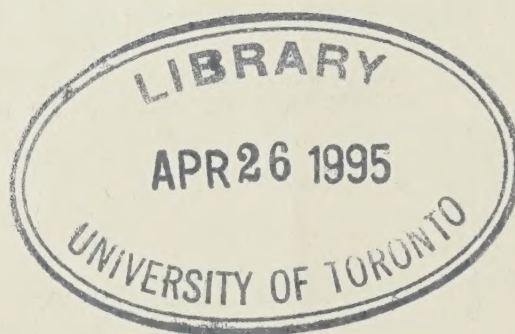
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MADE IN ENGLAND.





SYMPHONY.

After ACT II.

MODERATO.



*4th Witch.* *3rd Witch (TENOR).*

Speak, sis-ter, speak, is the deed done? Long a - go, long a - go; a - bove twelve glass - es

*Maestoso.*

since have run; Ill deeds are seldom, sel-dom slow, sel-dom slow or single: But foll'wing, foll'wing

crimes, foll'wing crimes on for-mer wait, The worst of creatures, the worst fast - - est pro-pa-gate.

*Andante Allegro.*  
*4th Witch.*

Ma - ny more, ma - ny more mur-ders, ma - ny more, ma - ny more must this one en -

- - sue; Dread hor-rors still a - bound, And ev' - ry place sur-round, As if in death were



found Pro - pa - ga - tion too. Dread hor - rors still a - bound, As if in death were found

Pro - pa - ga - tion too. He must, he will, he shall spill much more blood,

And be - come worse, And be - come worse, be - come worse, To make his ti - tle good.

CHORUS. *Allegro.* *f*

TREBLE. He will, he will, he will, he will, he shall spill much more

ALTO. He will, he will, he shall spill much more

TENOR, (eve. lower). He will, he will, he will, he will, he shall spill much more

BASS. *f* He must, he must, he will, he will, he will, he shall spill much more

ACCOMPI. *Allegro.*

8ves.



blood, He will, he will, he will, he will, he shall spill much more blood,

blood, He will, he will, he will, he will, he shall spill much more blood,

blood, He will, he will, he will, he will, he shall spill much more blood,

blood, He will, he will, he shall spill much more blood,

8ves.

and be-come worse, and be-come worse, worse, worse, to make his ti - tle good.

and be-come worse, and be-come worse, worse, worse, to make his ti - tle good.

and be-come worse, and be-come worse, worse, worse, to make his ti - tle good.

and be-come worse, and be-come worse, worse, worse, to make his ti - tle good.

8ves. 2nd time.

8ves.



RECIT AND CHORUS.

1st Witch. *Adagio.* CHORUS. *f Allegro moderato.*

FREEBLE.

2nd Witch. A - greed, a-greed, a - greed. We should re - joice when

ALTO.

3rd Witch. Agreed, agreed, a - greed. We should re - joice when

TENOR, (S.e. lower.)

4th Witch. A - greed, agreed, a - greed. We should re - joice when

BASS.

Now let's dance. agreed, a - greed. We should re - joice when

ACCOMP.

*f Adagio.* *f Allegro moderato.*

good kings bleed, re - joice, . . . . re - joice, . . . . re -

good kings bleed, re - joice, . . . . re - joice, . . . . re -

good kings bleed, re - joice, . . . . re - joice, . . . .

good kings bleed, re - joice, . . . . re - joice, . . . .

good kings bleed, re - joice, . . . . re - joice, . . . .

joice, . . . . we should re - joice, we should re - joice.

joice, . . . . re - joice, . . . . we should re - joice, we should re - joice

re - joice, . . . . we should re - joice, we should re - joice.

re - joice, . . . . we should re - joice, we should re - joice



## 4th Witch.

When cat - tle die, a - bout, . . a - bout, a - bout we go; a - bout, a

- bout, . . a - bout, a - bout we go; When light-ning and dread thun-der

Rend stub-born rocks a - sun - der, And fill the world with won - der, what should we do?

## HORUS.

Re - joice, . . . re - joice, . . . re - joice, . . .

Re - joice, . . . re - joice, . . . re - joice, . . .

Re - joice, . . . re - joice, . . . re -

Re - joice, . . . re - joice, . . . re -



we should re - joice, we should re - joice.

re - joice, we should re - joice, we should re - joice.

- joice, we should re - joice, we should re - joice.

- joice, we should re - joice, we should re - joice. *4th Witch.*

- joice, we should re - joice, we should re - joice. When winds and

waves are warring, Earthquakes the mountains tearing, And monarchs die despairing, what should we do?

**CHORUS.**

We re - joice, re - joice, re - joice, re

We re - joice, re - joice, re - joice, re

We re - joice, re - joice, re - joice.

We re - joice, re - joice, re - joice.



- joice, . . . . . we should re - ioice, we should re - joice.

- joice, . . . . . re - joice . . . . . we should re - joice, we should re - joice.

. . . . . re - joice, . . . . . we should re - joice, we should re - joice.

. . . . . re - joice, . . . . . we should re - joice, we should re - joice.

AIR. *Moderato*.

1st Witch.—SOPRANO.

Let's have a dance up - on the heath, We

gain more life by Dun-can's death. Sometimes like brind-ed cats we shew, Having no mu - sic

but our mew, To which we dance in some old mill, Up - on the hop - per, stone, or wheel; To



CHORUS.

some old saw, or bardish rhyme, Where still the mill-clack does keep time, Where still the mill-clack does keep time.

Where still the mill-clack does keep time.

Where still the mill-clack does keep time.

Where still the mill-clack does keep time.

CHORUS. *f*

2nd Verse.\*

*p* Some-times a - bout a hol - low tree, A - round, a - round, a - round dance we; And

thither the chirp - ing crick-ets come, And bee - tles sing in drow - sy hum: Some-

- times we dance o'er ferns or furze, To howl of wolves, or bark of curs; Or if with none of

Macbeth Music.—Novello's Octavo Edition.

\* On the stage this verse is generally taken by another voice.



## CHORUS.

these we meet, We . . . dance to the e-choes of our feet, We dance to the e-choes of our feet.

We dance to the e-choes of . . our feet.

We dance to the e-choes of our feet.

We dance to the e-choes of our feet.

*f*

CHORUS.—*Largo*

TREBLE. *pp* At the night ra-ven's dis-mal voice, When o - - thers trem-ble, when *cre*

ALTO. *pp* At the night ra-ven's dis-mal voice, When o - - thers trem-ble, when *cre*

TENOR, (Eve. lower.) *pp* At the night ra-ven's dis-mal voice, When o - - thers trem-ble, when *cre*

BASS. *pp* At the night ra-ven's dis-mal voice, When o - - there *cre*

ACCOMP. *pp* *cre*

Drum.



*scen* - - - do. *ff* *Allegro.—First time f, second time p.*

o - - thers trem - ble we re-joice; And nim - bly, nim - bly, nim - bly, nim - bly.

*scen* - - - do. *ff*

o - - thers trem - ble we re-joice; And nim - bly, nim - bly, nim - bly, nim - bly,

*scen* - - - do. *ff*

c - thers trem - ble we re-joice; And nim - bly, nim - bly, nim - bly, nim - bly,

*scen* - - - do. *ff*

o - thers trem - ble we re-joice; And nim - bly, nim - bly, nim - bly, nim - bly,

*scen* - - - do. *ff* *Allegro.*

1st Witch. SOLI. TUTTI. SOLI.

2nd Witch. SOLI. TUTTI. SOLI.

3rd Witch. SOLI. TUTTI. SOLI.

4th Witch. SOLI. TUTTI. SOLI.

nim - bly dance we still, To th'e - choes, to th'e - choes, to th'e - choes, to

nim - bly dance we still, To th'e - choes, to th'e - choes, to th'e - choes, to

nim - bly dance we still, To th'e - choes, to th'e - choes, to th'e - choes, to

nim - bly dance we still, To th'e - choes, to th'e - choes, to th'e - choes, to

*p* *f* *p*

TUTTI. SOLI.

TUTTI. SOLI.

TUTTI. SOLI.

TUTTI. SOLI.

th'e - choes, to th'e - choes from a hol - low hill. hol - low hill.

th'e - choes, to th'e - choes from a hol - low hill. hol - low hill,

th'e - choes, to th'e - choes from a hol - low hill. hol - low hill.

th'e - choes, to th'e - choes from a hol - low hill. hol - low hill,

*f* *p*



## ACT III.—SCENE 5.

RECIT.  
1st Spirit.—SOPRANO.

HECATE.

Voice. Hecate, Hecate, Hecate, come a - way. Hark, hark, I'm call'd.

Accomp.

AIR — HECATE.  
*Vivace moderato.*

My lit-tle mer-ry, ai - ry, spi - rit see, see, see. see, Sits in a

*p Vivace moderato.*

fog - - gy cloud, and waits for me. My lit-tle mer-ry, ai - ry, spi - rit see,

see, see, see, Sits in a fog - gy cloud, and waits for me.

*Lento.*

RECIT.—1st Spirit. HECATE.

Hecate, Hecate. Thy chirp-ing voice I hear, So pleas-ing to mine ear, At

*p RECIT. Moderato.*



RECIT. which I post a - way, With what good speed I may. Where's Puc-kle? Here. Where's

RECIT.

ALTO, 2nd Spirit. \* Stradling? Here, and Hop-per too, and Hellway too. We want but you, we want but you. 1st Spirit.

*Lento e forte.*

*In cadenza.*

CHORUS. — *Allegro.*  
1st time *p*, 2nd time *f*

Come a - way, come a - way, come, come, come, come, come, come, come, come, come a - way, make

Come a - way, come a - way, come, come, come, come, come, come, come, come, come a - way, make

Come a - way, come a - way, come, come, come, come, come, come, come, come, come a - way, make

Come a - way, come a - way, come, come, come, come, come, come, come, come, come a - way, make

up th'ac- count.

up th'ac- count

up th'ac- count.

up th'ac- count.

2nd time.

*p f p f*



## RECIT.—HECATE.

With new fall'n dew, From church-yard yew, I will but 'noint, and then I'll

*Moderato.*

RECIT.

mount.

*f**ad lib.*

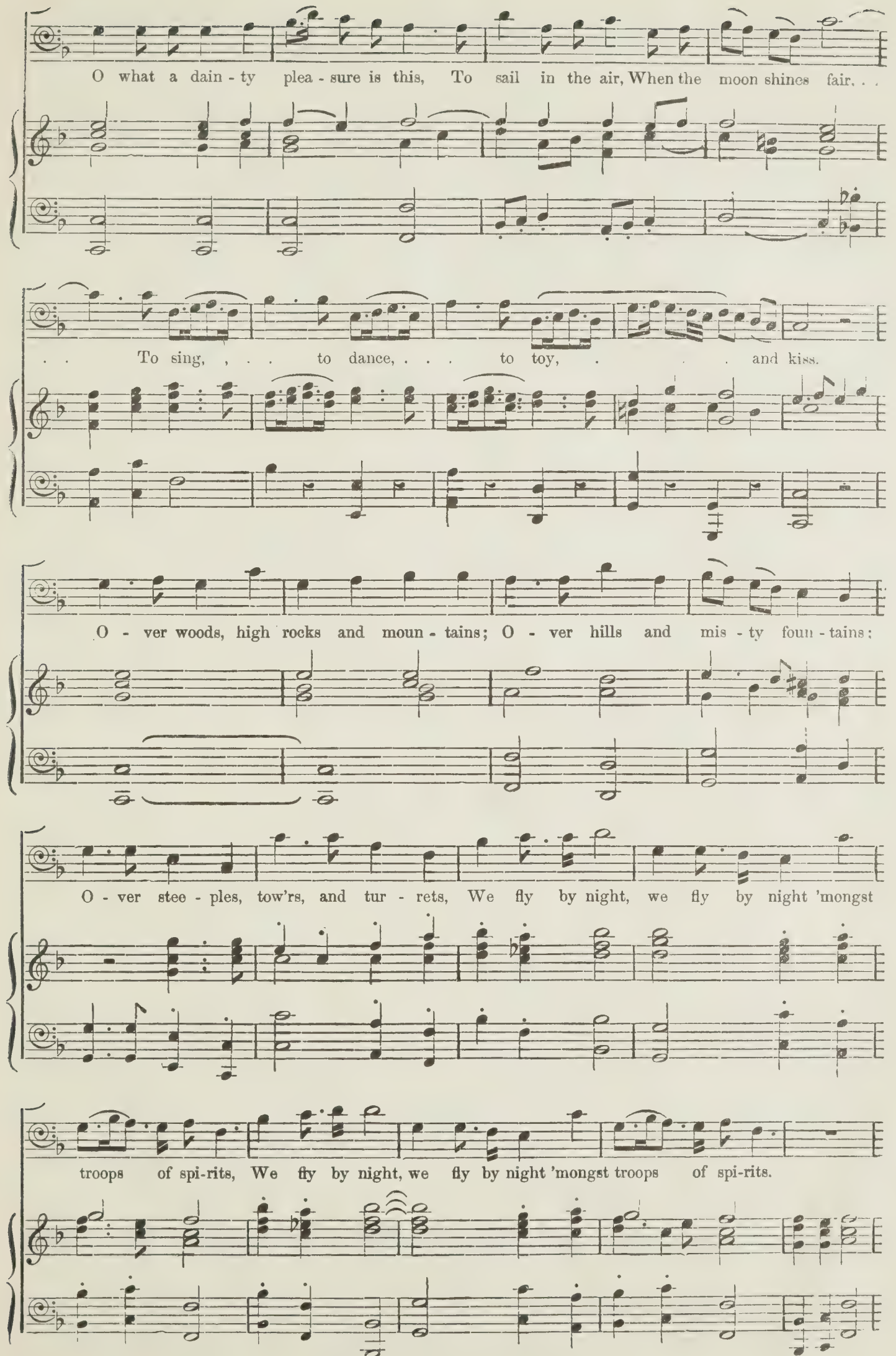
Now I'm fur - nish'd, Now I'm fur - nish'd, Now I'm fur - nish'd for my flight.

*p**Colla voce.**Symphony whilst Hecate places herself in the machine.**f Allegro.*AIR.—*Moderato.*  
HECATE.

Now I go, now, now, now, now I fly, Mal - kin, my sweet spirit, and I.

*Moderato.**p*





O what a dain - ty plea - sure is this, To sail in the air, When the moon shines fair, . . .

. . . To sing, . . . to dance, . . . to toy, . . . and kiss.

O - ver woods, high rocks and moun - tains; O - ver hills and mis - ty foun - tains;

O - ver stee - ples, tow'rs, and tur - rets, We fly by night, we fly by night 'mongst

troops of spi-rits, We fly by night, we fly by night 'mongst troops of spi-rits.



CHORUS. *First time f, second time p.*

We fly by night, we fly by night, we fly by night 'mongst

We fly by night, by night, we fly by night 'mongst

We fly by night, we fly by night, by night 'mongst

We fly by night, we fly by night, by night 'mongst

CHORUS. *f*

\*

troops of spi - rits. we fly by night.

troops of spi - rits. We fly by night, we fly by night,

troops of spi - rits. We fly by night, we fly by night.

troops of spi - rits. We fly by night, we fly by

*pp 2nd time.*

we fly, we fly.

we fly by night, we fly by night, we fly by night,

we fly by night, we fly by night, we fly by night,

night, we fly, we fly,

8ves.

\* This note to be played only in the repeat

Macbeth Music.—Novello's Octavo Edition



by  
we fly by night, by night, we fly by night, by night, by  
we fly by night, by night, we fly by night, by night, by  
we fly . . . . . by

1st time. 2nd time.  
night 'mongst troops of spirits, spirits.  
night 'mongst troops of spirits, spirits.  
night 'mongst troops of spirits, spirits.  
night 'mongst troops of spirits, spirits.



## ACT IV.—SCENE 1.

## THE CAULDRON SCENE.

SYMPHONY. *Allegretto.*

RECIT. HECATE.

Black spirits and white, Red spirits and grey, Mingle, mingle, mingle, mingle, You that mingle may.

*Maestoso.*

CHORUS.

Mingle, mingle, mingle, mingle, You that min - gle may.

Mingle, mingle, mingle, mingle, You that min - gle may.

Mingle, mingle, mingle, mingle, You that min - gle may.

Mingle, mingle, mingle, mingle, You that min - gle may.



CHORUS.  
*Allegro Moderato.*

TREBLE. *Allegro Moderato.*  
A-round, a-round, a-round, a - round, a - bout, a-bout, a-bout, a

ALTO.  
A-round, a-round, a-round, a - round, a - bout, a-bout, a-bout, a -

TENOR,  
(8ve. lower.)  
Round, a - round, a - bout, a-bout, a-bout, a -

BASS  
Round, a - round, a-round, a-round, a - bout, a -

ACCOMP.  
*Allegro moderato. f*

- - bout, a - - bout, a - bout, a - bout, a - bout, All

- - bout, a - - bout, a - bout, a - bout, a - bout. All

- - bout, a - - bout, a - bout, a - bout, a - bout, All

- - bout, a - bout, a - bout, a - bout, a - - bout, a - bout, a - bout, a

ill come run - ning, run - ning in, All ill come run - ning, run - ning

ill come run - ning, run - ning in, All ill come run - ning, run - ning

ill come run - ning, run - ning in, All ill come run - ning, run - ning

- - bout, All ill come run - ning running, run - ning, run - ning, run - ning



in, all good keep out, all good keep out.

in, all good keep out, all good keep out.

in, all good keep out, all good keep out.

in, all good keep out, all good keep out.

2nd time.

RECIT.

1st WITCH

Here, here's the blood of a Bat. Here's Lizard's brain.

HECATE.

O put in that, put in that.

ACCOMP.

RECIT. *p*

RECIT.

1st WITCH

Here's juice of Toad, Here's oil of Ad-der,

HECATE.

Put in a grain. That will make the charm grow

ACCOMP.

RECIT. *p*

\* On the stage each of these passages is sung by a separate voice.



**CHORUS. *Larghetto.***

Put in all these, Put in all these, Put in all

Put in all these, Put in all these, Put in all

Put in all these, Put in all these, Put in all

mad - der. Put in all these, Put in all these, Put in all

***f* CHORUS. *Larghetto.***

these, 'twill raise . . . the stench.

these, 'twill raise, . 'twill raise the stench.

these, 'twill raise, . . . 'twill raise the stench.

these, 'twill raise, 'twill raise the stench.

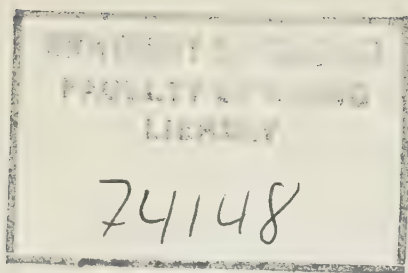
RECIT. HEQATE.

Hold, here's three ounces of a red-hair'd wench.

*Repeat CHORUS,*  
*"Around, around."*

The image shows a page from a musical score. At the top, it is labeled 'RECIT. HEQATE.' in a serif font. Below this, there is a single musical staff with a treble clef and a common time signature 'C'. The melody consists of several eighth and sixteenth notes, some beamed together, and a few rests. Below the staff, the lyrics 'Hold, here's three ounces of a red-hair'd wench.' are written in a simple, slightly stylized font. To the right of the lyrics, there is a bracketed section labeled 'Repeat CHORUS, "Around, around."' in italics. Below the lyrics, there are two more musical staves. The top staff has a treble clef and a common time signature 'C'. It begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a double bar line. The bottom staff has a bass clef and a common time signature 'C'. It also begins with a rest, followed by a series of eighth and sixteenth notes, and ends with a double bar line. The music is written in a style typical of 18th or 19th-century musical notation.





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† CROSS OF CHRIST, THE  
† GOLDEN HARVEST, A  
† HOLY CHILD, THE  
† NATIVITY, THE  
RAINBOW OF PEACE, THE

## THOMAS ANDERTON.

NORMAN BARON, THE  
† WRECK OF THE HESPERUS, THE  
E. ASPA.  
GIPSIES, THE

## ASTORGA.

STABAT MATER.

## BACH.

BE NOT AFRAID. 8d.  
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CHRIST LAY IN DEATH'S DARK  
PRISON.

† CHRISTMAS ORATORIO. PARTS 1—2.  
DITTO DITTO. PARTS 3—4.  
DITTO DITTO. PARTS 5—6.

COME, JESU, COME (MOTET).  
COME, REDEEMER OF OUR RACE.  
FROM DEPTHS OF WOE I CALL ON  
THEE.

GIVE THE HUNGRY MAN THY BREAD  
GOD GOETH UP WITH SHOUTING.  
GOD SO LOVED THE WORLD.

† GOD'S TIME IS THE BEST.  
† HOW BRIGHTLY SHINES YON STAR  
OF MORN.

IF THOU BUT SUFFEREST GOD TO  
GUIDE THEE.

† JESU, PRICELESS TREASURE  
(MOTET).

JESUS, NOW WILL WE PRAISE THEE.  
JESUS SLEEPS, WHAT HOPE  
REMAINETH.

LET SONGS OF REJOICING BE  
RAISED.

LORD IS A SUN AND SHIELD, THE  
† LORD IS MY SHEPHERD, THE  
LORD, REBUKE ME NOT.

\* MAGNIFICAT IN D.

† MY SPIRIT WAS IN HEAVINESS.

† NOW SHALL THE GRACE. 6d.

O JESU CHRIST, THOU PRINCE OF  
PEACE.

† O LIGHT EVERLASTING.

O PRAISE THE LORD FOR ALL HIS  
MERCIES.

O TEACH ME, LORD, MY DAYS TO  
NUMBER.

PRAISE OUR GOD WHO REIGNS IN  
HEAVEN.

PRAISE THOU THE LORD, JERU-  
SALEM.

† SING YE TO THE LORD (MOTET).

† SLEEPERS, AWAKE.

SAGES OF SHEBA, THE

† SPIRIT ALSO HELPETH US, THE  
(MOTET).

† STRONGHOLD SURE, A

† THERE IS NAUGHT OF SOUNDNESS  
IN ALL MY BODY.

THOU GUIDE OF ISRAEL.

WAILING, CRYING, MOURNING.

WATCH YE, PRAY YE.

WHEN WILL GOD RECALL MY SPIRIT.

## J. BARNBY.

† REBEKAH.

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† MAY QUEEN, THE

† WOMAN OF SAMARIA, THE

## G. R. BETJEMANN.

THE SONG OF THE WESTERN MEN.

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HARVEST-TIDE.

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O PRAISE THE LORD.

SONG OF EDEN, A

## J. F. BRIDGE.

HYMN TO THE CREATOR.

† INCHCAPE ROCK, THE

† LORD'S PRAYER, THE

\* † ROCK OF AGES.

## CARISSIMI.

\* JEPHTHAH.

## CHERUBINI.

\* REQUIEM MASS, IN C MINOR.

THIRD MASS, IN A (CORONATION).

FOURTH MASS, IN C.

## G. F. COBB.

MY SOUL TRULY WAITETH.

## M. COSTA.

DREAM, THE

## F. H. COWEN.

† HE GIVETH HIS BELOVED SLEEP.

## B. J. DALE.

BEFORE THE PALING OF THE STARS.

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